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THE CONNECTION OF  
FRANCIS BACON

WITH THE  
FIRST FOLIO OF SHAKESPEARE'S  
PLAYS *and with the* BOOKS ON  
CIPHER OF HIS TIME

*By*  
CHARLES P. BOWDITCH



CAMBRIDGE  
THE UNIVERSITY PRESS  
1910

Trans. R. Soc. Edinb.  
1891 (21)

Anonymous  
Dec 5, 1939

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## NOTE

ON Thursday, October 13, 1910, — a week after I had placed the manuscript of this pamphlet in the hands of a publishing house, — I received for the first time a copy of a book by Sir Edwin Durning-Lawrence entitled *Bacon is Shakespeare*. This book contains, among many other interesting matters, a discussion of the title-page of the *Cryptomenytices* by Gustavus Selenus and of two of the ciphers found on page 136 of *Love's Labour's Lost*, — subjects which are also discussed in this pamphlet.

One of the ciphers on page 136, which begins with the words "What is Ab speld backward with the horn on his head?" was treated by me in very much the same manner as by Sir Edwin Durning-Lawrence, in an article which was sent by me to the *Pall Mall Magazine* in London in 1903 and which was declined and returned to me by the editor; and all the essential points connected with the title-page just referred to and with the ciphers of page 136 of *Love's Labour's Lost*, as they are discussed in this pamphlet, were in manuscript long before 1903.

CHARLES P. BOWDITCH.



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# *The Connection of Francis Bacon*

## *With the First Folio of Shakespeare's Plays and with the Books on Cipher of His Time*

- : -

FOR many years previous to his untimely death, Mr. Samuel Cabot had given constant attention to the question of the authorship of the plays issued under the name of William Shakespeare. His investigations took a wide range. He acquainted himself with a large part of the Elizabethan literature ; he read the works of Bacon ; he inquired into the parallel passages in the writings of Bacon and Shakespeare and noted the passages in which the writers of the period seemed to have made a reference to one or the other of the men among whom he considered that the authorship of the plays rested. In addition to these lines of inquiry he made a study of the title-pages of many volumes issued in the latter half of the 16th century and in the first half of the 17th century, — an interesting subject upon which Mr. W. H. Mallock afterwards published two valuable articles in the *Pall Mall Magazine* in January and February, 1903. With reference to the existence of a cipher in the First Folio of Shakespeare, he investigated the books on cipher published in the same period, and in special he studied with care the book on cipher written by Augustus, Duke of Brunswick-Lunenburg in 1624 under the pseudonym of Gustavus Selenus. In these latter investigations I took part, inspired by Mr. Cabot's enthusiasm. In a large part of the work shown in this pamphlet I have merely gone forward in the path which he had indicated, though in some cases I have tried to clear a path of my own.

Mr. Mallock has so well expressed his views on the subject of the connection of Francis Bacon with the literature of the Eliza-

bethan period, that I cannot do better than to quote from his article in the *Pall Mall Magazine* of January, 1903, pages 77 and 89, where he says :

“Now, however absurd we may think the theory of the Baconians in itself, . . . it groups together and calls attention to a class of facts of a very curious nature in the life of Shakespeare, and especially in the life of Bacon, of which no explanation whatever is to be found in their accepted biographies ; and the fault, or the folly, of the orthodox Shakespearians is this — that their antipathy to the Baconian theory completely blinds their eyes, if not to the existence of the class of facts in question, at any rate to the possibility of their possessing any meaning at all ; whereas, if it were not for the influence of an unreasoning prejudice, they would certainly bring them into prominence, and devote themselves to the task of elucidating them. . . . The utmost in the way of theory, on which I shall personally venture, is this : That the facts indicate, not that Bacon was the real Shakespeare, but that he had certain connections, of one sort or another, with the literature and literati of his time, which he never publicly acknowledged, and which have thus far never been recognized. This is a position which can hardly be offensive to even the most peppery Shakespearian ; and should subsequent study of the matter show that this position is not warranted I should abandon it without regret.”

And again he says, after having given an explanation of the title-page of the *Cryptomenytices* of Gustavus Selenus :<sup>1</sup>

“It is perfectly true that, even if we admit all this, we have not proved that Bacon was the actual author of Shakespeare, but we shall at all events be compelled to believe, in the absence of evidence to the contrary, that Bacon had some wide, and hitherto unacknowledged, connection with the literature of his time, and that in the literature with which he was then connected Shakespeare’s plays are included.”

<sup>1</sup> The full title of this volume is “Gustavi Seleni *Cryptomenytices et Cryptographiæ*, Libri IX. In quibus & planissima Steganographiæ à Johanne Trithemio, Abbate Spanheimensi & Herbipolensi, admirandi ingenii Viro, magicè & ænigmaticè olim conscriptæ, Enodatio traditur. Inpersis ubiquè Authoris ac Aliorum, non contemnendis inventis. CIO IO CXXIII.” This book has been translated into English by Mr. J. W. H. Walden.

PLATE I

CRYPTOMENYTICES

BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG

TITLE-PAGE



PLATE II

CRYPTOMENYTICES

BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG

LOWER PANEL OF TITLE-PAGE

(Enlarged)









With these views I agree most heartily, and though I shall later present evidence for a broader statement, it will be founded on the belief here expressed.

Too little attention has, in my opinion, been paid by investigators of the Bacon-Shakespeare question to the *Cryptomenytices*, etc. of Gustavus Selenus. It contains not only the results obtained from the author's studies of the books on cipher and the cipher methods of many others (he mentions more than one hundred and eighty authors under the heading "Nomina eorum, quorum vel operâ in nostro usi sumus opere, vel mentionem fecimus"), but in his Book 9, chapter 5, he has given examples of eight ciphers which he has himself devised. By the aid of hints given in the Keys of these examples, the Keys themselves being written in cipher, the secrets contained therein have been deciphered, and in the Example of the Second Mode Augustus, Duke of Brunswick-Lunenburg, declares himself to be the author of the volume, which he published under the name of Gustavus Selenus, — a pseudonym which is readily connected with his name and house. Although many curious references appear in the body of the book which would seem to relate to the First Folio of Shakespeare's Plays and to Bacon, it is the title-page which fixes our attention as we open the volume, and it is this title-page to which I shall now turn.<sup>1</sup>

Plate I shows the whole title-page of about the same size as the original. It will be seen that the words indicating the subject, author and date occupy the centre of the page, while four pictures enclose the words, — one on each side, one at the bottom and one at the top.

Plates II, III, IV and V show these pictures enlarged, — Plate II, that on the bottom; Plate III, that on the left side; Plate IV, that on the right side, and Plate V, that on the top.

Turning to Plate II, we see a man clad in the garb of a philosopher, except that his right elbow and lower arm have the same sleeve that is worn by the man in a courtier's dress in Plate III, while the sleeve of the philosopher's dress is laced over the upper

<sup>1</sup> In the January number of the *Pall Mall Magazine*, already referred to (pages 86 *et seq.*), Mr. Mallock explains this title-page and I would refer the reader to his article; for though in a general way his explanation agrees with that of Mr. Cabot and myself, here are several points on which we differ.



right arm. The philosopher is seated at a desk, writing on a folio sheet in a room with barred windows and with a door half-open leading into a court-yard, which in turn has an arched opening leading to the outer air. Behind him a curtain is raised, which, if let down, would at least partially conceal the writer. At his back stands a man in very handsome dress, wearing a sword and holding in his hand over the writer's head a cap of some sort or a crown.

A comparison of the faces of the two men in this scene with the portraits given on Plates VI, VII, X and XI cannot fail, I think, to impress one with the probability that the writer is meant to represent Francis Bacon and that the man behind him is Augustus, Duke of Brunswick-Lunenburg.

A fair comment on the picture is this: If an attempt had been made to represent in a "talking picture" that Bacon, having thrown off the courtier and become the philosopher, wrote in a secret room (which, though barred from the world, still had access to the outer air) of matters which would at some time have the curtain of secrecy withdrawn from them, and that he would be rewarded by the courtier world, as represented by the Duke of Brunswick, it could not have been expressed better than by this picture.

The man whom we saw in Plate II writing on a folio sheet in secret in a philosopher's dress is represented on Plate III, garbed in a courtier's dress, handing a quarto sheet to a man in the costume of a peasant, who wears buskins and carries his hat in his hand,—bareheaded before a man of superior rank. His hat has a sprig with leaves stuck in the band. He also carries a spear. In the middle distance this man is seen with the spear over his shoulder, trudging off on the path which leads to a city surrounded by a wall with a gate in it, while a tower and two circular buildings are surrounded by the wall's circuit. Even in the little figure which, I think, represents the traveller as about reaching the city, the spear appears to be indicated.

Omitting for the present any reference to the dove and the arrow, which are to be seen among the clouds, the comment here would be as follows: If it were desired to represent pictorially that Bacon, having written his plays in secret on folio sheets, gave

PLATE III

CRYPTOMENYTICES

BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG

LEFT PANEL OF TITLE-PAGE

(Enlarged)









PLATE IV  
CRYPTOMENYTICES  
BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG  
RIGHT PANEL OF TITLE-PAGE  
(Enlarged)







them in quarto<sup>1</sup> to a poor countryman who was connected with the stage (note the buskins) and in some way with a spear, and that this man with a spear went off to London, or at all events to a walled city with a tower and possibly with theatres (the round buildings), this picture would serve such a purpose most admirably.

Mr. Mallock suggests that the figures here represent in rebus form Shakespeare in the foreground, Wagstaff in the middle distance (since here the man carries a staff in addition to the spear), and Shotbolt, as represented by the dove and arrow among the clouds. He makes this suggestion, since he finds these three names mentioned in *Camden's Remains* (a book with which Bacon had much to do) as examples of names derived from common acts or objects, and all in one group. I think that this explanation may be correct, without destroying the general conception of the picture which I have proposed.

Plate IV gives the picture at the right side of the title-page. Here we see the same man whom we saw receiving the quarto on Plate III, — recognized to be the same by his buskins and the sprig in his hat. But now he is better dressed and is mounted on a sleek horse; he wears spurs and is evidently in a prosperous condition. He even seems to have appropriated the philosopher's collar or ruff, which we saw on the neck of the writer on Plate II, and he is blowing a horn, — is it his own? He is riding towards a village situated on the bank of a stream.

The comment on this scene might be as follows: If it were desired to declare that Shakespeare, having received the plays from Bacon, carried them to London to be acted, and that, having become rich in that city, he was returning on horseback and with spurs (he actually obtained a grant of a coat-of-arms for his father in 1599) to Stratford-on-Avon, taking upon himself by common report the authorship of the plays, it could not have been better shown than by this picture.

The difference of the shape of the hills behind the towns in Plates III and IV and the absence of the wall around the city in

<sup>1</sup> One of the beliefs of some of the Baconians is that many of the plays attributed to Shakespeare were written on folio sheets, though they were given to the world in quarto form.

Plate IV negative Mr. Mallock's idea that the towns in the two pictures are the same.

Plate V shows a city surrounded by a wall and situated on a shore or harbor. Four beacons (at that time pronounced *bacons*) on the ends of poles are blazing from different parts of the city, lighting up the waters of the harbor, while four pennants or flags, two shining and two dark, are affixed to poles. A boat, containing five men is being rowed or paddled out of the harbor. The frame which surrounds the picture in Plate I has for ornaments three masks, one at the bottom and one on each side. These may be the masks of Tragedy, Comedy and Farce, as has been conjectured.<sup>1</sup>

The comment on this picture is that the beacons represent Bacon, who is throwing the light of his learning upon the world, while the boat is carrying it to foreign lands.

The pronunciation of "beacon" as "bacon" is well supported. It is not only well known that Sir John Davies wrote an anagram on the name *Bacone* in which Bacon is spoken of as the "bright beacon of the State," but this pronunciation has come down to recent times. An old friend of mine has told me that in her girlhood she had often heard Beacon Street in Boston called Bacon Street, while such an anti-Baconian as the late Justin Winsor has told me that he had often heard the Earl of Beaconsfield called Lord *Baconsfield*.

It is also a matter of record that many of Bacon's works were published in foreign lands and that some of the so-called Shakespeare plays were also carried abroad.

The only part of the title-page which is left to be considered is the dove and arrow on Plate III. Mallock calls the dove an eagle, without cause, I think. In my opinion the dove carries on the allegory in the lower part of the picture. The plays have

<sup>1</sup> It was suggested by Mr. Cabot that the placing the beacons at the top of the title-page and directly over the printed part of the page was intended to allow the title to be read, "*Bacon's Cryptomenytices*," etc., thus declaring Bacon to be the author of the book. This opinion would seem to have some support from the cipher on pages 459-460, hereafter explained. I think, however, this view is not correct, since the Second Method of cipher shown on page 452 declares Augustus the younger, Duke of Brunswick-Lunenbourg, to be the author. At the same time it is very probable that Bacon had much to do with editing the book.



PLATE V  
CRYPTOMENYTICES  
BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG  
UPPER PANEL OF TITLE-PAGE  
(Enlarged)









been given to Shakespeare, who has carried them to London. Great praise and glory to Shakespeare is the result, and the dove is carrying the actor's fame, represented by the little sheet in his beak, to the skies; but an arrow is speeding towards the dove, to cut short its career and to bring Shakespeare's fame to the ground. As an indication of the place from which this bolt is to be shot, the arrow is represented as flying straight from the printed part of the title-page, which sets forth the ciphers of Gustavus Selenus.

As I closely observed the lines on the sheet which the dove carries in his beak, I thought that these lines seemed to be letters, but I could make nothing out of them. Finally I turned the page upside down and tried again. I now made out that the first letter of the upper word looked like "j", and that the last letter of the second word looked like "d", while the first and last letters of the third word seemed to be "k" and "z" respectively. At once the other marks fell into line and I read "jus und kruz." I recollected at once that the *Cryptomenytices* is written mostly in Latin, but that in many cases, especially where short sentences or mottoes are given, Old German is used, the Latin and Old German being often closely connected in the same sentence. Examples of this are to be found as follows:

- Page 41. Nim die ersten bugstaben de omni verbo.  
 57. Nach ein ledigen gelden zwey,—finale non.  
 60. Dry umb drue; duo duobus, etc.  
     Post tres gelden tres, etc.  
 64. Drů umb drů; duo post duo, etc.  
 70. Heb hinden an sicut dictum est.  
 71. Duæ valent hindersich.  
 90. Octava litera ist die erst.  
 101. Ein umb die ander ut supra.

See also pages 68, 75, 79, 81, 88, 94, 116, 117.

The legend "jus und kruz" would be read in Latin "jus et crux." The latter phrase is found in Andrew's Latin Lexicon, New York, 1856, under the word "jus" as follows: "jus summum, the extremity or utmost rigor of the law: . . . ex quo illud summum jus summa injuria, factum est jam tritum sermone proverbium," quoted from Cicero, *de Officiis*, I, 10. It is found also under "crux," meaning torture, misery, trouble, in the following quota-

tion from Columella: "summum jus antiqui summam putabant crucem." It now became evident that the legend on the title-page was a rebus and had a wider meaning. "Summus" not only expressed the superlative degree, but it also meant "on top." When, then, the title-page was held in its proper position, "kruz" was "summa" or on top, and when the page was turned upside down so that the legend could be read, "jus" was on top.

This motto would be a very proper one for Bacon, who, after his downfall, is reported to have said that he had been the justest judge which England had had for fifty years, while his sentence of degradation was the justest sentence that Parliament had ever passed. Well might he say with Columella that the utmost rigor of the law was the utmost torture to him. But did Bacon ever use such a motto? Bacon's *Promus*, published by Mrs. Henry Potts, gives the answer. Here in this common-place book of phrases, written in Bacon's own hand, we find the same motto in a slightly different form, "summa jus est summa injuria," in two places, once on page 105 and again on page 327. Can this be merely a coincidence?

Such is the story of the title-page. It contains enough, I think, to support the statement of Mr. Mallock already quoted in regard to the relation which Bacon held with the literature and publications of his time. It certainly would be enough to support this view were there no evidence pointing the other way, and there is one such piece of evidence.

The men for whom Mr. Walden translated the work of Gustavus Selenus were so impressed with the importance of knowing all that could be found out about the *Cryptomenytices* and its author, that they requested Mr. Walden to go to Europe and to make full inquiry into the subject. Mr. Walden went to Wolfenbüttel, for a long time the residence of the Duke of Brunswick and where his library still exists, and examined the manuscripts contained therein which might contain any reference to the matter in question. He found in the library of the Duke his diary, three or four volumes of letters written by the Duke to his friend and agent, Philip Hainhofer of Augsburg, together with many volumes of letters written to the Duke by his various agents. Mr. Walden examined such of these manuscripts as were written between the

PLATE XII

SECRET PADLOCK—CRYPTOMENYTICES

BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG

PAGE 492





years 1613 and 1630. The diary shows that the Duke was early interested in cipher, and that in July, 1603, he had seen at Oxford a book written in hieroglyphic characters. Some of the correspondence between the Duke and Hainhofer relates to the *Cryptomenytices* and to its title-page. I give a translation of the passages which concern this matter.<sup>1</sup>

Under the date of May 27, 1620, the Duke of Brunswick writes to Hainhofer as follows :

“Will you please, without inconveniencing yourself, inquire of the Kiliani whether they have the time at present to engrave some plates for me? I should like to send my designs in as soon as possible. They may serve as an augmentation of the *Steganographia*. They may also be thinking up some fine model to be placed in the front of the book. The size will be the same as that of the Chessbook, and the portrait of Trithemius must be brought into the frontispiece. I have a book in 4to, published at Ingolstadt in 1616, the title of which is *Trithemius sui ipsius vindex*, edited by Father Sigismond, abbot of the monastery of Seon, and in this his portrait may be found. If he were made sitting at a table writing, with some one standing behind him and holding his cap or mitre raised a little from his head, it might be *à propos*. Further than this, the post might be represented here and there, on foot, on horse, on land and water, as letters are despatched hither and thither; and also what is appropriate for the sending of secret letters. If a design of this sort were sent to me, there might occur to me other things which would help along the work. He who takes the mitre from the abbot and uncovers his head might perhaps be made to resemble Gustavus Selenus; bring the physiognomy into the plate as he appears where he is playing chess at the table, but adapted by Kiliano.”

And on July 8, 1620, the Duke writes to Hainhofer thus :

“I have received your letter of the 2nd of July, and have looked through the frontispiece, which I herewith return together with 13 designs, the remainder of the previous 22. These may be carefully finished after this pattern; as far as practicable also doves and arrows of the sort suggested: and some four or five flags and four or five torches may be held or shown from a fortress.

<sup>1</sup> Photographs of these three letters were published by Edwin Reed.

So would it perhaps be *à propos*. It must be dark where the torches are shown. In the other places I abide by the wood-engraving, but wish it all done as quickly as possible; as the design and the short notice attached suggest. In sending the pieces, I should like two copies of each, in order to send the one of them, when necessary, back again corrected, so that the workman may have an accurate and exact copy to finish from."

And again, on August 12, 1620, he wrote to Hainhofer:

"The other woodcuts may be finished up as soon as possible, along with that which I have sent, and every week what is finished may be sent to me together with the designs or form; for if they were to be sent all together, they would be too heavy for the messenger to carry at once. The Kiliani may engrave in copper the frontispiece and send it to me after they have finished it, so that it may all be engraved correctly. Please learn the approximate time when it will all be finished and keep an eye on it."

Several more mere references to the title-page occur in other letters which passed between the two correspondents.

Philip Hainhofer seems to have carried the *Cryptomenytices* through the press, and the letter from Hainhofer of July 2, 1620, which the Duke answered on July 8, contains this paragraph:

"At the same time I send the design which you ask for; I humbly leave it open to your Princely Grace whether you wish to have it changed and enlarged, and especially whether more riders should be added or perhaps a dove with a letter in its beak, or an arrow shot at a letter."

Mr. Walden also reports that the man and horse on Plate IV are very similar to the piece in chess called the "Currier," as shown in the book on Chess,<sup>1</sup> written and published by the Duke of Brunswick anonymously under the pseudonym of Gustavus Selenus. This figure does not appear in the copy in the Harvard College Library. In a report of Hainhofer's Mr. Walden found a page on which the times at which letter-carriers left and returned to a certain station were set forth, and on this page were the designs of two letter-carriers resembling the man and horse of Plate IV. The portraits of the Duke on the title-page of his book on Chess

<sup>1</sup> The title of the book on chess referred to is "Das Schach-oder König-spiel von Gustavo Seleno. Lipsiae. CIO IOC XVI."



PLATE VI

DAS SCHACH ODER KOENIGSPIEL

BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG

UPPER PANEL OF TITLE-PAGE

(Enlarged)

*By the courtesy of Harvard College Library*



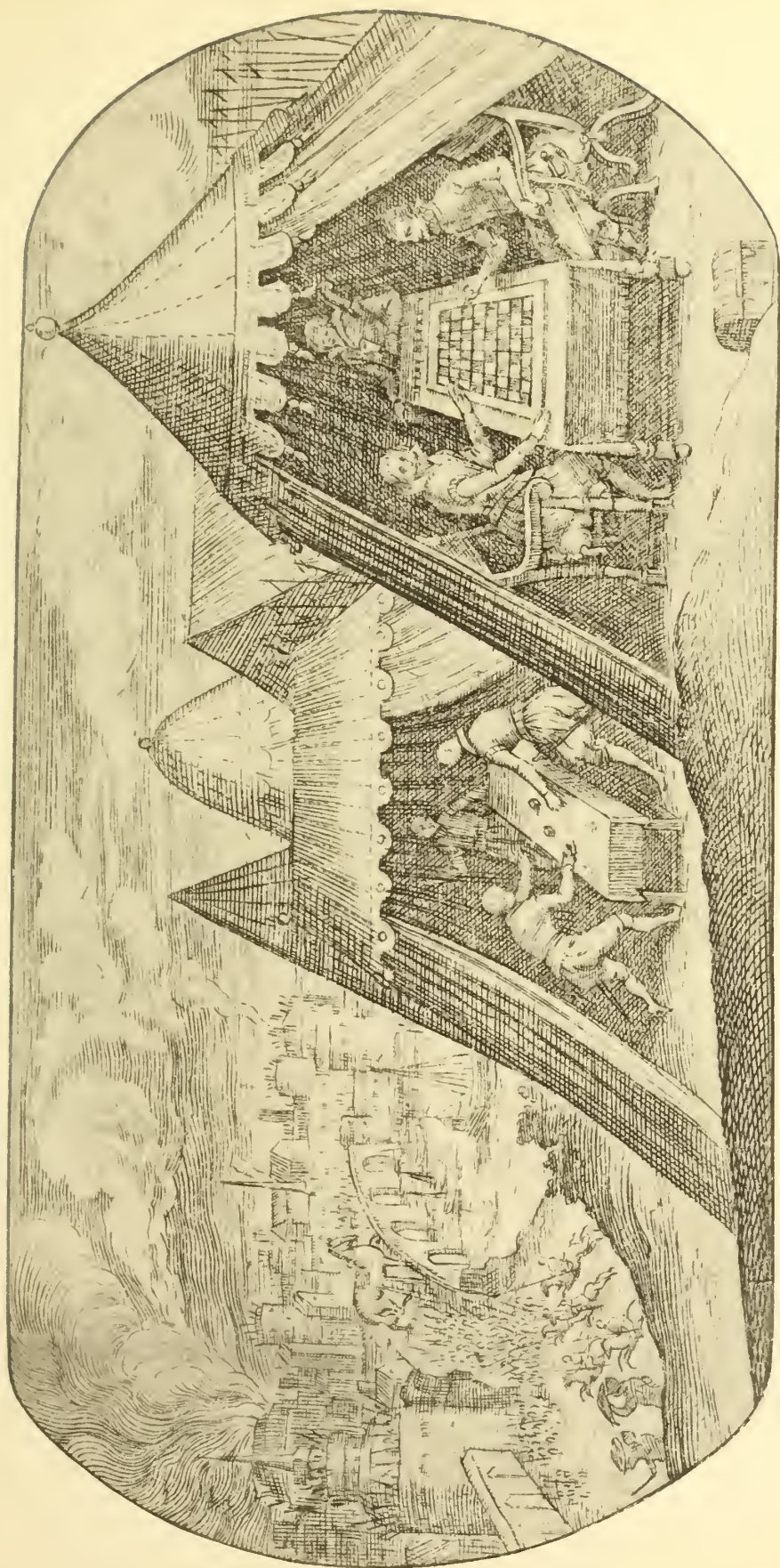




PLATE VII

DAS SCHACH ODER KOENIGSPIEL

BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG

LOWER PANEL OF TITLE-PAGE  
(Enlarged)

*By the courtesy of Harvard College Library*





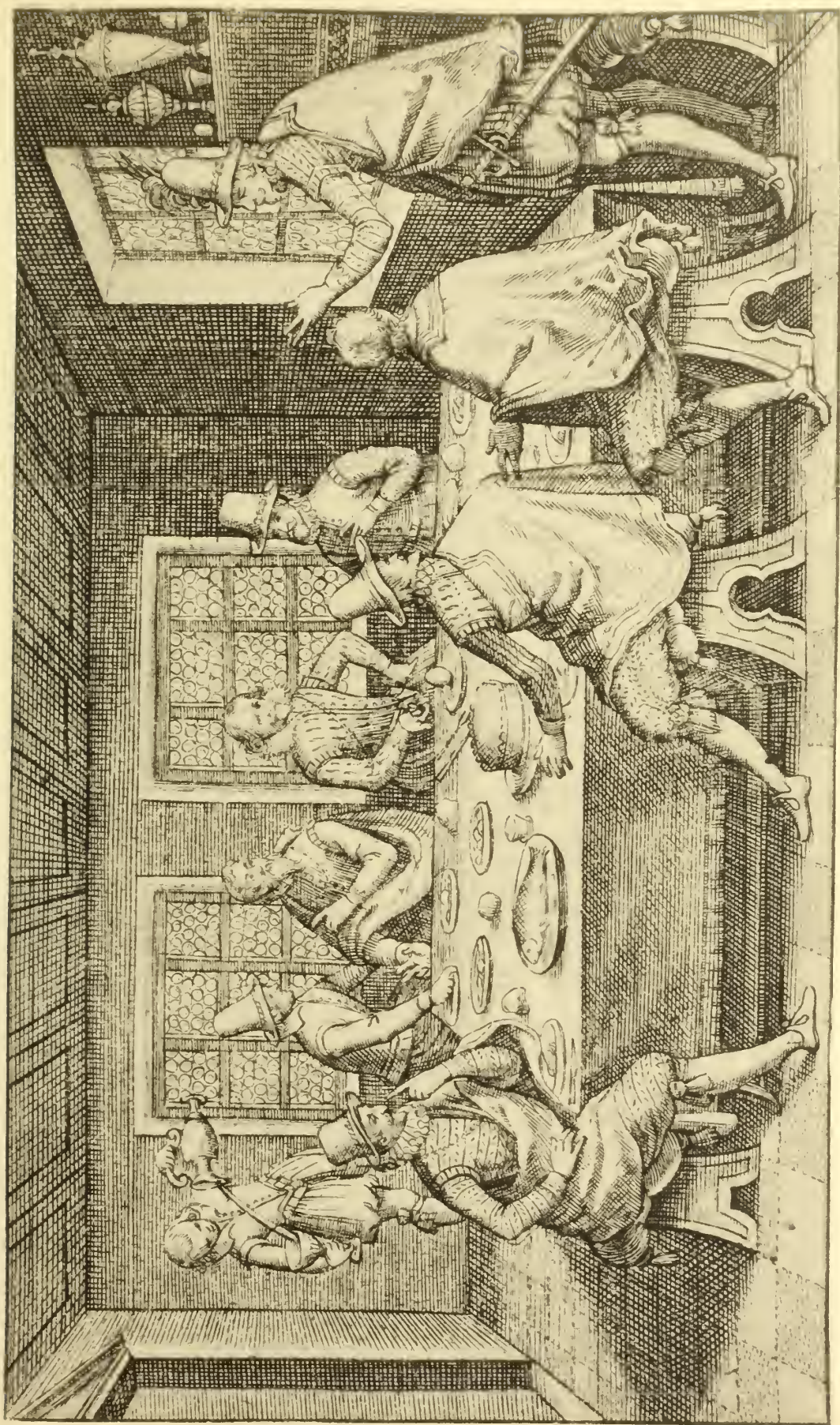






PLATE VIII

CIPHER PICTURE—CRYPTOMENYTICES

BY AUGUSTUS, DUKE OF BRUNSWICK-LUNENBURG

PAGE 341





Lucas Kilian. sculp.





— one showing him playing chess and the other representing him as balancing an egg on end (Plates VI and VII) — are counterparts of the standing figure of Plate II; while two other portraits of the Duke in the Hainhofer report are said by Mr. Walden to strongly resemble the standing figure.

These facts may be looked on from two points of view. By some it will be thought that letters between an employer and his friend and agent discussing the form which the title-page should take, the agent making suggestions which are accepted by the employer, must mean what they say and must be taken at their apparent value. Those who take this view may well say that if the Duke of Brunswick tells his agent that the operations of the post on land and water, on foot and horseback, are to be represented, and if the page actually shows a man writing what may be a letter, another on foot receiving a sheet and carrying it to a city, still another on horseback with a pack behind which may be a letter box or bag, while the upper part of the page shows a boat being rowed or paddled out of the harbor, — therefore the page is meant to depict the writing of letters and their distribution and nothing more.

Another and to me more probable solution of the matter is this:

It is highly probable that in a book which is written on cipher methods, — methods which include in the secret messages the use of a great variety of alphabets, of punctuation points, of notes of music, of elaborate measurement of spaces, of points placed in various positions, and, lastly (see Plate VIII), of an ingenious picture,<sup>1</sup> — it is highly probable, I say, that the title-page of such a book would not be devoid of secret meaning.

<sup>1</sup> The cipher in this picture is to be unravelled by measuring with a rule found on page 294 the distances at which certain points in the picture lie from the left-hand side of the page or from other points. These points are marked by the eyes of men and animals, by dots on fruit, etc. The cipher secret reads thus:

“Otingensis noten cunst stect im drith buchstab der engeln ahmen nota.”

The translation would read thus:

“The art of musical notes of Oetingensis lies in the third letter of the angels. Mark the measure.”

This refers to a table on page 324, through which is revealed the method of deciphering another secret, consisting of musical notes.

If a secret is actually contained in the pictures of the title-page, especially if it is a secret which is not to be discovered too easily, it is very probable that the author would wish to conceal the secret from even a trusted agent, and would desire to keep the true meaning of the picture from the agent's knowledge. Or even if the agent were also a friend in whose silence he could absolutely trust, it is probable that in their correspondence (letters being always liable to be intercepted and read) they would not fully state their meaning, which, however, might be thoroughly understood by the correspondents through interviews or by other means. The allusion to the dove and arrow in Hainhofer's letter of July 2 and in the reply of the Duke of Brunswick-Lunenburg of July 8 is not as clear as would have been necessary if they had not had some previous understanding on the subject.

But whatever may be the decision on this point, it is very clear that the instructions of the Duke were not literally carried out by Hainhofer.

In his letter of May 27, 1620, the Duke gives orders that the portrait of Trithemius, as found in the volume entitled *Trithemius sui ipsius vindex*, published at Ingoldstadt in 1616, should be used for the sitting figure on Plate II. Plate IX is a reproduction of this portrait, and a comparison of this with that of the sitting figure of Plate II will show that the two persons are absolutely unlike, while a comparison of the face of the sitting figure of Plate II with the face of Lord Bacon as shown on Plates X and XI reveals a very decided likeness.

In the case of the figure of the Duke, standing behind the sitting figure, it is clear that the instructions of the author were followed, as will be seen by comparing the portrait of the Duke of Brunswick-Lunenburg, taken from his book on Chess (see Plates VI and VII), with the standing figure of Plate II.

Moreover, if it is contended that the correspondence between the Duke and his agent does in truth convey the real and full meaning of the pictures of the title-page, the following questions remain absolutely unanswered:

1. If the dove be merely a letter-carrier, what significance has the arrow coming from the centre of the title-page? and why should "jus und kruz" — a motto so similar to that which Lord

PLATE IX  
PORTRAIT OF THE ABBE JOHANNES TRITHEMIUS  
TAKEN FROM  
TRITHEMIUS SUI IPSIUS VINDEX, INGOLDSTADT, 1616







## IOANNES TRITHEMIUS

Spanheimensis primò, ac postea S. Iacobi in  
suburbano Horbipolensi Abbas.

Literis Latinis, Græcis et Hebraicis apprime doctus.  
Poëta, Orator, Philosophus, Theologus.

Magiæ Naturalis Magister perfectissimus

Quod pter alia eius scripta

STEGANOGRAPHIA et POLYGRAPHIA vel  
imprimis docent.

Nascitur in uilla TRITHENHEIM ad ripas Mosellæ flu-  
minis, Treurenensis diocesis, ANNO 1462.

Moritur tandem AN: 1516, ætat. sua 54, incom-  
ipso die D. Lucie sacro, non sine Magnatum Prin-  
cipum, Virorumque doctorum om-  
nium luctu et planctu.



PLATE X

PORTRAIT OF FRANCIS BACON

TAKEN FROM

FRANCISCI BACONI BARONIS DE VERULAMIO VICE-COMITIS SANCTI ALBANI  
OPERUM MORALIUM ET CIVILIU TOMUS, LONDON, 1638











PLATE XI

PORTRAIT OF FRANCIS BACON

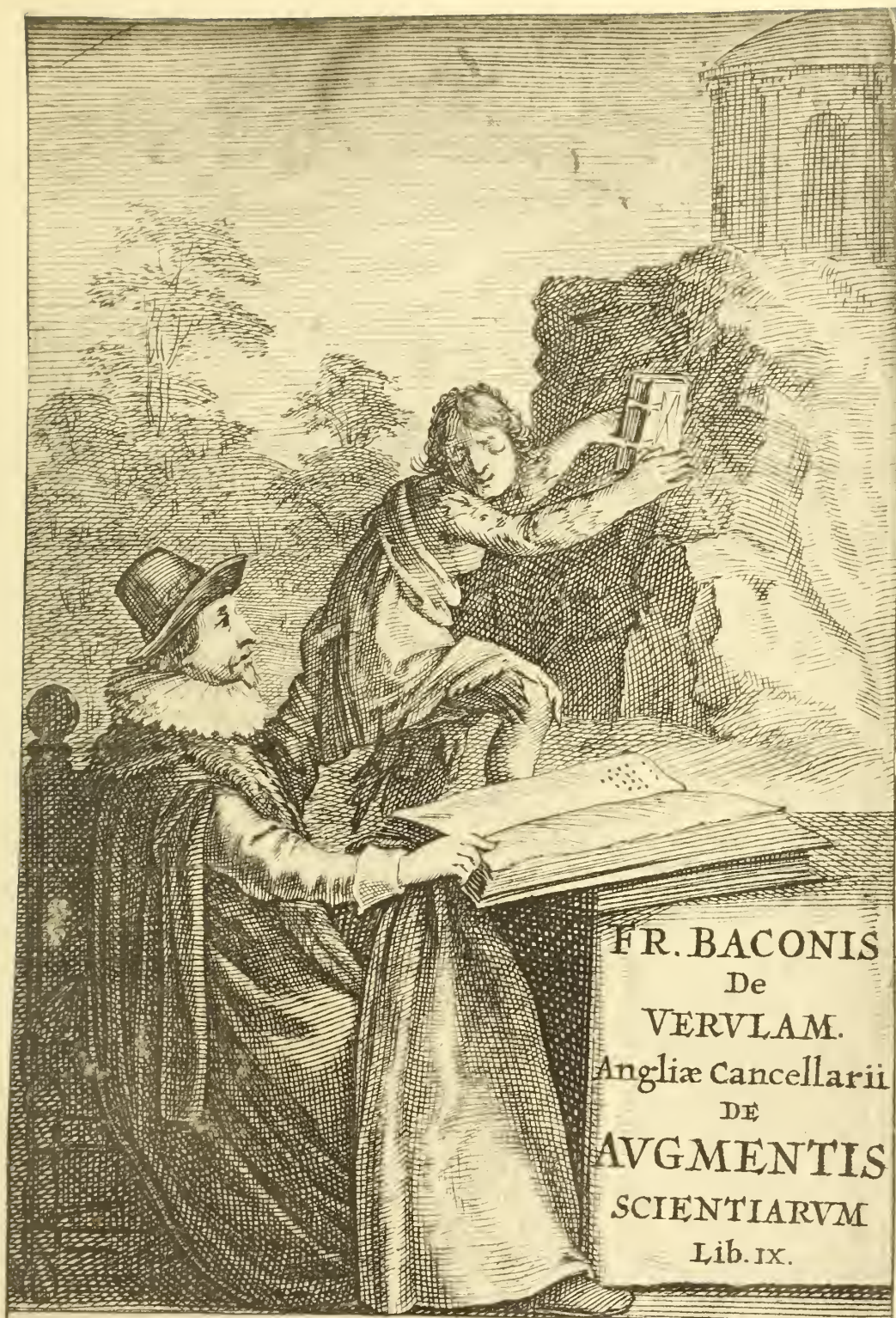
TAKEN FROM

FR. BACONIS DE VERULAM ANGLIAE CANCELLarii  
DE AUGMENTIS SCIENTIARUM

LUGD. BATAVORUM, 1645

(Enlarged)





FR. BACONIS  
De  
VERVLAM.  
Angliæ Cancellarii  
DE  
AVGMENTIS  
SCIENTIARVM  
Lib. IX.

LVGD. BATAVORVM  
Apud Franciscum Moiardum,  
Et Adrianum Wijngaerde. Anno 1645.





Bacon has twice written in his own hand in his *Promus* — be placed on the paper on the dove's beak?

2. Would a letter-carrier be clothed in buskins rather than in high boots at a time when the roads were notoriously bad, even in London, and did letter-carriers carry spears as a part of their equipment?

3. Why are beacons (or bacons) shining out into the harbor? Was the ocean letter service so large in Bacon's time that beacons had to be placed in harbors to enable it to be conducted in safety?

4. Why does the face of the sitting figure of Plate II resemble Bacon, and why does this figure wear a courtier's sleeve partly hidden by a philosopher's dress, if he is really a monk? Moreover, the head is not tonsured, and it would seem as if the standing figure might be holding the cap of the writer off of his head in order to reveal this fact. A learned trustee of the Boston Public Library to whom this face was shown, and who was not a supporter of the Baconian theory, said, as he looked at it, "Why, it is a portrait of Lord Bacon. I wish you had never shown it to me."

I think, then, that the reference to Bacon and Shakespeare in the title-page can be considered as, if not proved, at least very probable, and that the correspondence between the Duke and Hainhofer does not militate against this view.

Cipher and concealed writing played a very important part in the period in which Bacon lived. As conclusive evidence of this it is only necessary to refer to the book the title-page of which has just been examined. The author, Augustus, Duke of Brunswick-Lunenburg, was one of the learned men of his age. He was educated at the Universities of Rostock, Tübingen and Strasburg, and spent a year at the University at Padua. He travelled extensively in Italy, Sicily, Malta, England, Holland and France, attending during his travels the coronation of James I of England. He possessed a library of over a hundred thousand volumes of printed books and over two thousand manuscripts. He catalogued his library himself, filling four volumes of more than a thousand pages each, all in his own handwriting.

That a man of the education and character of the Duke of Brunswick-Lunenburg should have taken the trouble to write a

volume of nearly five hundred folio pages with a description of the methods of cipher, some of which were of his own invention, shows that cipher writing was of great importance at that time. This is also shown by the number of books on cipher which were published in the 16th and 17th centuries. The importance of cipher writing and its common use must be borne in mind in considering the question of the existence of cipher in the First Folio of Shakespeare, and of the connection of Francis Bacon with the Plays and with the cipher contained therein; for I have been met many times with the objection that it is inconceivable that a man of Bacon's wonderful genius should have spent his time in cipher writing. And this, too, in spite of the facts that Bacon gives in his own acknowledged writings a certain method of cipher which he calls "omnia per omnia," and which he declares to have been invented by him; and that he was an expert decipherer himself and was employed by the Queen in unearthing several conspiracies in which cipher abounded. It should also be remembered that a large part of the actual labor of writing in cipher can be done by a clerk or amanuensis.

The importance of hidden writing is thus set forth by Gustavus Selenus on page 7 of the book under consideration. He says:

"The ultimate end is the disclosure of the secret. For if there is to be no disclosure, at any time to any person, our work is vain. Now the first and most essential condition in connection with this end is that the secret should be well guarded, that the hidden meaning of the document or epistle should be, either quite unintelligible or intelligible only after great labor, to persons other than the person for whom the secret is designed, and that thus the writer should be preserved safe and uninjured. For the discovery of such secrets is attended with the greatest danger, — often indeed with peril of life. Whence we may judge of the value and in fact indispensableness of this art."<sup>1</sup>

<sup>1</sup> Finis ultimus est, Secreti manifestatio: Si enim nunquam & nemini fiat manifestatio, frustrâ agimus. Hujus verò Finis conditio maxima est, ut sit secreta, ut autem difficulter, aut nullo modo, de sensu secreto Scripti aut Epistolii, alii quam ei, quem scire cupimus, constare, adeoque securus & indemnus Scriptor servari possit: Maximum enim inde & sæpius capitale periculum.

In this pamphlet I shall restrict the meaning of the word "cipher" to any method by which letters or words are concealed under any form which addresses itself to the eye, but not to any other sense; and this definition will be still further restricted to the methods in which the concealing cover consists of printed forms, whether of words, letters, punctuation marks, points, numbers or similar characters.

If the title-page of the *Cryptomenytices* contains any allusion to Bacon, as seems probable, and to his connection with the so-called Shakespeare plays, we should expect to find other allusions to the same subject scattered through the book. And in this our expectation is fulfilled. I give a few examples.

In Book 6, chapter 9, three methods of cipher by means of dots or points are given by Gustavus Selenus. They all consist of some sort of a ruler on which points are marked. On a straight ruler a letter is assigned to each point, and the letters are designated by the distance as measured from the left side of the page or from the preceding point. In the second method the straight ruler becomes three sides of a triangle on which points are made with a letter assigned to each point. The triangle is moved along the page, and points or dots are made to represent the letters. This method is called "Trigon." In a third method the ruler becomes an arc of a circle on which points and letters are marked. This ruler is applied to a spiral wheel along which points or dots are placed to represent the needed letters. The centre of this spiral wheel is called "Umbilicus Spirae," or the "Navel of the wheel." Among the technical words in this chapter are "Trigon," "notes (notae)," "navel of the wheel," "points," "conjoined (conjicienda)."

On page 84 of the historical plays of the First Folio (page 404 of the *Reproduction* edited by Sidney Lee) we find "Nave of the wheel," "Trigon" (the only time that this word occurs in the plays), "Pointz," "note-book," "conjunction" — all within eleven lines of each other. Such a combination of similar terms is remarkable, to say the least.

On page 255 (see Fig. 1) is a table which will be shown hereafter to have a connection with Bacon's name as given in *Love's Labour's Lost*, and also as given on page 351 of Gustavus Selenus.



And on page 321 (see Fig. 2) is a table which also has a curious connection with Bacon's initials as given in a later chapter of *Gustavus Selenus*.

On page 311 a set of musical notes is given, each with a letter of the alphabet assigned to them. The alphabet runs in correct order from A to O, except that A and B take each other's place, — thus producing BAC, the notes corresponding to these letters being Re, Mi, Fa.

On page 328 is a table where in the six interior spaces, both on the left-hand side and at the top, the letters run thus: LUMANBOCPDRE. From these letters can be read BACON VERULAM PD, leaving no letter unused, though using A and U twice. Or BACON BARON VERULAM PD can be read by using six letters more than once. The five interior letters are ANBOC spelling Bacon. Whether the letters PD mean "Philosophiae Doctor" I cannot tell, but such a meaning is not improbable, since the degree of Doctor of Philosophy dates back to the thirteenth century.<sup>1</sup>

On pages 335 to 337 a method of cipher is given in which the distances of the O's and of the dots over the I's from the left-hand side of the page and from each other constitute the cipher. The requisite distances are obtained by lengthening the tails of the A's, E's, M's and T's. In the letter to the Noble Lords in the beginning of the First Folio a similar lengthening of the tails of the E's and M's is seen, though as yet no secret meaning has been deciphered in the letter.

The interesting fact shown by Mr. William Stone Booth<sup>2</sup> that "mediocria firma" was Bacon's own motto, and that this motto is found on the middle page of the First Folio of Shakespeare in the form of an acrostic, is recalled by the cipher which is explained on page 351 of the *Cryptomenytices*. On this page a method of cipher is given by which, when two friends have the same edition of a book, they can communicate secretly with each other by the use of numbers, used in sets of three,— the first number of each

<sup>1</sup> See a book entitled *On the Origin of Universities and Academical Degrees*, by Henry Malden, London, 1835, pages 55 and 56, to which Mr. Charles K. Bolton has kindly referred me.

<sup>2</sup> See *Some Acrostic Signatures of Francis Bacon*, pp. 416-421; also *The Hidden Signatures of Francesco Colonna and Francis Bacon*, pp. 27-28.

There is no sixth vowel to make a pair with the fifth vowel, and we can write the latter down by itself or omit it altogether. In the first case we shall have as the result of our deciphering B A C O N F R A, — a rather remarkable result, especially when it is seen that, though we have used the liberty accorded by Gustavus Selenus in the method of reading the lines and letters, we have still maintained a regular order in so doing. Thus the

First two letters are found in Par. 2, reading left to right and top to bottom.						
Next two letters are found in Par. 1,	"	"	"	"	"	
Next two letters are found in Par. 1,	"	right to left and bottom to top.				
Next two letters are found in Par. 2,	"	"	"	"	"	
Ninth letter is found in Par. 1,	"	left to right and top to bottom.				
Tenth letter is found in Par. 2,	"	"	"	"	"	

It will be seen that the ten letters are equally and regularly divided between the two paragraphs of the Address and that the numbers referring to the lines run in regular order.

Here, then, on page 351 of Gustavus Selenus we find a cipher explained as revealing the motto "medio tutissimus ibis" (a paraphrase of "mediocria firma"). Then by following this motto itself and taking the numbers given in the middle of the cipher, namely, those which belong to page 8, and omitting those which belong to page 7 at the beginning and to pages 9 and 10 at the end, and by following out the instructions given by Gustavus Selenus in a regular order, we spell out the letters B A C O N F R or B A C O N F R A, — the owner of the motto which means that the middle ground is the safest, — this idea being expressed by both the mottoes "Medio tutissimus ibis" and "mediocria firma." Moreover, Gustavus Selenus does not refer to the book where this cipher may be worked out, and the page on which the cipher is given is numbered 351, the same number as the number of lines which, as will be seen later, we count in order to reach the line which reveals the word "beacon" or Bacon, in the line cipher in *Love's Labour's Lost*.

In Book 9, chapter 5, Gustavus Selenus gives eight methods of cipher of his own invention, with an example of each kind. The hints about deciphering these ciphers have been clear enough to allow them to be worked out. In the fifth example on pages 459 and 460 the cipher words read thus:

"Las ein messing schloss und auf die ringe literas secretum continentes machen. Entdeck durch clausas literas den clavem aperientem. Caret eo magis suspicione."

Or,

"Take a metal padlock and on the rings make the letters which enclose the secret. Discover by the 'clausas' letters the key which will open it. By this, suspicion is the better avoided."

On page 492 is given an illustration of the padlock referred to. (See Plate XII.) One of the padlocks is open and the other is closed, but on both, numbers (instead of letters) like those on dice are to be seen, cut upon the rings. The same numbers appear on both padlocks. A continuous set of these numbers is to be found on the six rings of the padlocks, which can be read in a slanting direction from the upper left to the lower right, or *vice versâ*. Since in a large number, perhaps in a majority, of the cipher examples given by Gustavus Selenus the order of reading is from the end to the beginning, this may well be the case here. On page 272 a method of cipher is given in which  $A = 1$ ,  $B = 2$ ,  $C = 3$ ,  $D = 4$ ,  $E = 5$ ,  $F = 6$ ,  $G = 7$ , etc. Applying these two methods to the numbers on the padlock, which read 6, 2, 6, 2, 5, 4, we have as the real reading, F. B. F. B. E. D. This may well stand for "Francis Bacon, Francis Bacon Edidit," especially as this cipher is at the very end of the volume, where such an announcement would be likely to be made.

The numbers 5, 1, 5, 1 are also given on the rings of the padlocks in the same slanting direction. By the same rule these numbers would read E, A, E, A. Using the table on page 255, we see that E A represent the letter F. To meet a possible objection that it is straining a point to expect to find one cipher concealing a second, it will be remembered that the cipher of the picture shown on Plate VIII was a part of four ciphers which had to be used before the real secret sentence was discovered. In one of the ciphers invented by Gustavus Selenus the same plan is also used, and six ciphers—one enveloping the other—have to be used before the secret is divulged.

On page 476 the last of the original ciphers of Gustavus Selenus is given. It consists of concealing the secret in a sentence in which each secret letter is represented by the number of vowels

in each pair of words of the concealing body. Thus in the example, the first two words are "Adeo admodum," each of which has three vowels. No table is referred to by which the numbers can be transposed into letters, but as the whole secret sentence is given in the explanation of the method, we find that the table on page 321 (see Fig. 2) gives the proper method of transposition. The secret sentence is "Morgen endet die sach," which is found by applying the number of vowels in each pair of words of the example to the table, and in so doing reading the numbers in the perpendicular line on the left, first.

	i	z	3	4
j	a	b	c	d
z	e	f	g	h
3	j	k	m	n
4	o	p	q	r

FIG. 2

If now we continue the use of the same method with the secret sentence itself, we find that the number of vowels in the four words run thus: 2,2,2,1. Transposing these numbers by the table used in deciphering the secret, but reading the numbers in the horizontal line on the top, first, we find that 2.2 = F, and that 2.1 = B, thus giving the initials of Francis Bacon.

As has been seen, we find on page 272 of Gustavus Selenus a method of cipher where to the letters are given the numbers in which they stand in the regular order of the alphabet, thus:

A = 1   B = 2   C = 3   D = 4   E = 5   F = 6   G = 7  
H = 8   I = 9   K = 10   L = 11   M = 12, etc.

If it were desired, for instance, to spell F E D, the numbers would run 6, 5, 4.

*Love's Labour's Lost* is one of the plays where there are many phrases which on their face appear incomprehensible, and where the commentators are obliged to make serious emendations in order to render the phrases understandable, or to consider that the words were intended to be mere foolery, or else to abandon the *cruces* in despair. But when we look upon these phrases in the light of cipher, we find that many of them have a concealed meaning. The Clown, the Pedant, Holofernes, the Braggart and Moti are all characters in whose mouths these phrases are placed.



In one of these passages, page 129, column 1, the Clown says "Remuneration, O, that's the Latine word for three-farthings," and as Berowne comes in, the Clown asks him, "How much Carnation Ribbon may a man buy for a remuneration?"

Ber. What is a remuneration?

Cost. Marrie sir, halfe pennie farthing [that is, 2 farthings and 1 farthing].

Ber. O, Why, then three farthings worth of Silke [that is,  $2 + 1 = 3$ ].

Again, on page 124, column 2, at the very bottom of the page, we find this conversation between the Boy (Moth) and the Braggart (Armado):

Boy. Then I am sure you know how much the grosse summe of deus-ace amounts to.

Brag. It doth amount to one more than two.

Boy. Which the base vulgar call three.

Br. True. Boy. Why, sir, is this such a peece of study?

It would seem that the last-quoted speeches of the Boy and Braggart were thus crowded into the same line (a very unusual proceeding in the Folio), so that the words which follow might be at the top of the next page and thus attract attention. For this follows:

Brag. A most fine Figure.

Boy. To proue you a Cypher.

Brag. I will heereupon confesse that I am in love: etc.<sup>1</sup>

It would seem certain that these words mean that there is a cipher in the numbers 2, 1, 3, and it is to be noted that by exchanging the letters for the numbers as shown on page 272 of the cipher book we have the letters B A C,—the first three letters of Bacon's name. Can it mean that 2 1 3 is a cipher for the name of Bacon? I am inclined to think so. I am also con-

<sup>1</sup> It is interesting to note that in this prominent place, at the head of the first column, the capitalized "F" and "B" of "Figure" and "Boy," the word "a" and the first syllable of "confesse" spell out "F. Bacon" in a way very similar to that shown later in the Address "To the Great Variety of Readers,"—the word "Boy" being very like the word "Buy," and the word "confesse" being common to both collections of letters.

fidient that the two passages of "remuneration" and "deus-ace" are meant to mean not only that  $2 + 1 = 3$ , but that  $2 + 1$  can be used for 3, and *vice versâ*.

Now on page 360 of Gustavus Selenus a chapter is given showing the means of hiding syllables by means of ciphers. Nearly the whole chapter is filled with a table in which syllables of two or three letters (and a few of four letters) are expressed in terms of Roman numerals. At the beginning of the chapter the general description of the subject is interrupted by the statement that when the number 9 is found at the beginning of a word it has the meaning of CON, and when it is found at the end of a word it means US.<sup>1</sup> But when we turn to the table we find that CON is given as the number DLX and US as CLXXI. It would seem, therefore, that the assertion that a first 9 means CON and a later 9 means US, has some other meaning than appears on the surface. Is an explanation given anywhere else?

The last page of the First Folio is numbered 993, although the preceding page is numbered 398. But this number, 398, is reached only by omitting one hundred numbers in *Hamlet* and eight numbers at the beginning of *Julius Caesar*. It would therefore seem as if this number 399 or 993 was one which it was desired to reach for some reason or other in the pagination of the Folio.

As has been said, a large number of ciphers are to be read backwards, and if there is a cipher running through the Plays it would not be at all improbable that such a cipher would run backwards. In this case we should have at the very beginning of such a cipher the reversed number 993, which might have well been placed in this reversed position in order to attract attention. By this reasoning we should have the following explanation of the cipher:

3, Declared by *Love's Labour's Lost* to be convertible  
into 2, 1, which has been shown by Gustavus  
Selenus to mean . . . . . B A

<sup>1</sup> Sequitur totalis & Subtractio & Reparatio per Substitutionem Signi Scriptilis. Qualis Substitutio directa non datur. Etsi enim non negamus, quaedam reperiri, ut, haec Nota 9, in principio Dictionis absolvit Syllabam Con; In fine vero Dictionis uti Us legitur: Tamen indè occultationem sperare non possumus.



9, Declared by Gustavus Selenus to mean, when it  
     first appears . . . . . C O N  
 9, Declared by Gustavus Selenus to mean on its last  
     appearance . . . . . U S  
 thus giving the signature B A C O N U S.<sup>1</sup>

If the numbering of the pages had been accurate, this page would be 291, but one hundred and eight numbers have been omitted: the cipher meaning of 2 1 3 has been given in *Love's Labour's Lost*, and the meaning of CON and US has been given in Gustavus Selenus in a place where this explanation would hardly have been expected, and where the explanation is contrary to the statements made in the rest of the chapter. The result of these strange facts, when used together, is the signature of BACONUS. Can this be merely a collection of coincidences?

The table on page 255 of Gustavus Selenus (Fig. 1) seems to be referred to again in *Love's Labour's Lost*. On page 136, column 1, of this play (see Plate XIII) is the following conversation between the Page or Moth and the Pedant:

Page. Yes, yes, he teaches boyes the Horne-book: What is Ab speld backward with the horn on his head?

Peda. Ba, *puericia*, with a horne added.

Page. Ba most seely Sheepe, with a horne: you heare his learning.

Peda. *Quis quis*, thou Consonant?<sup>2</sup>

<sup>1</sup> The page of Hamlet which should have been numbered 157 is numbered 257, and the first lines of columns 1 and 2 on this page read thus:

Col. 1. What does this meane, my Lorde?

2. Haue after, to what issue will this come?

These words might well apply to the change in the numbering of the pages, and one of the issues to which it comes is the needed mispaging of page 399 or 993, which spells out BACONUS. The preceding lines on page 156 are as follows:

Ham. What hower now?

Hor. I thinke it lacks of twelve.

Mar. No, it is strooke.

Hor. Indeed I heard it not: then it drawes neere the season

Wherein the Spirit held his wont to walke.

The question "What does this meane, my Lorde?" can hardly refer to the Spirit, for the Spirit does not appear till some time afterwards.

<sup>2</sup> As in the case of page 125, column 1 of *Love's Labour's Lost*, attention may be called to the formation of the word "Bacon," by using the letters of "Ba," spoken by the Page, and the first syllable "con" of the word "Consonant." This use of the apparently unmeaning word "consonant" is interesting, since the table by which the cipher is unravelled is made of vowels which disclose the consonants "Fr."

Page. The last of the five Vowels if You repeat them, or the fift if I.

Peda. I will repeat them, a, e, I.

Page. The Sheepe, the other two concludes it, o u.

As has been said, *Love's Labour's Lost* is full of passages which are either *cruces* which have to be explained by emendation, or they are mere foolery or cipher. This conversation is surely one of these passages. How absurdly foolish it appears until a hidden meaning is discovered in it! But if the purpose of this foolery is to hide a signature, the passage at once takes on a meaning. Suppose that the conversation be expanded thus:

Page. What is A b, backwards with a horn added?

Peda. B a, *puericia*, with a horn [which is "cornus" or "cornu" in Latin].

Page. Ba with a horn, — you hear his learning [meaning his use of the Latin words "puericia" and "cornus"].

Peda. *Quis quis?* There are a number of Bacons, and to which of them do you refer? There are old Friar Bacon, the Judge Nicholas Bacon, Anthony Bacon and Francis Bacon. Which of these do you mean?

Page. Repeat the five vowels and when you have done this, you will get an answer to your question.

Peda. I will repeat them. A, E, I.

Page. That's right and O, U concludes it.

This seems to show that the five vowels will in some way fix the identity of the Bacon referred to. Turning to the table (Fig. 1) and remembering that each letter of the interior squares is designated by the two vowels found respectively on the left edge, opposite to it and on the top above it, and reading the left-hand vowel first, we find that

A E = F

I O = R. This leaves only U of the five vowels, but the fact that O and U are placed together in the mouth of the Page seems to show that they are to be read together. Reading them together, we have

O U = A, thus giving as the reply to the question of "*Quis quis?*" the letters F R A.

The objection may very properly be raised that in this way the vowel O is used twice. It is to be noticed, however, that the

whole five vowels are mentioned, and the natural order of the five would be AE, IO, U, if given in pairs as far as possible. Then for some reason the natural order is changed so as to make the two sets AEI, OU. One reason for this may be the purpose of showing at the ends of the two sets the contrast of I and U in a conversation; but another reason may be that in this way an indication is given as to how the table is to be used. As has already been said, the table can be used by reading the vowels in the upper horizontal row first and those in the left-hand column second, or *vice versâ*. But there is no U in the left-hand column, while there is a U in the upper row, so that, if OU are to be used together, the O in the left-hand column is to be used first. Moreover, OU not only conclude the five vowels, but they also conclude the table, O being the last vowel in the left-hand column, U being the last vowel in the upper row and the interior letter A standing in the last interior square, — having been placed out of its regular order for some reason, possibly for the very purpose of spelling FRA in this manner.

This table of Figure 1 is not, however, original with Gustavus Selenus, but is taken from the *Traicté des Chiffres* by Blaise de Vigenère, a book published in Paris in 1587. The table is on page 202 of this volume. This fact might seem to take away the possibility of Bacon's having had anything to do with the making of the cipher table, though of course he might have selected the table as well adapted to his purpose. It must be remembered, however, that while Bacon was making cipher of his own in Paris (1576 to 1579), Vigenère was the acknowledged master of the art of cipher in France. It would be almost impossible to suppose that the two men were unacquainted with each other, and it is not improbable that Bacon may have had some influence on Vigenère and his work. I well know that in making these suggestions I am infringing on the rights of the Shakespearians, who should have a patent right on this kind of argument.

There is a probability that the so-called Bacon cipher B A C, as transposed into numbers 2 1 3, which has been mentioned as occurring on page 399 (mispaged as 993) of the Tragedies, is referred to on page 136 of *Love's Labour's Lost*. And in connection with this a somewhat dramatic incident occurred.

It should be remembered that, while Stratford-on-Avon is never alluded to in the Plays, at least openly, Saint Albans is mentioned eighteen times, and is spelled in several different ways. Thus in

2 *Henry IV*, on page 81 it is spelled S. Albans.

1 *Henry IV*, on page 67 " S. Albones.

2 *Henry VI*, on page 126 " Saint Albon.

127 " Saint Albone.

3 *Henry VI*, on pages 154 and 158, S. Albons.

This variation seems to have been adopted to show that almost any sort of spelling would convey the necessary meaning.

When Mr. Cabot was reading over *Love's Labour's Lost*, with a member of his family sitting near him, he found in the second column of page 136 the words

"but let that passe, the very all of all is . . ."

and further on, on page 137, column 2,

"Saint Dennis to S. Cupid."

Thinking that if it were desired to write "Saint Albans" in some hidden way it would be easy to call attention to the method by doubling the words, either as a whole or in parts, and finding that "Saint" and "all" were thus doubled, he said to his companion at his side, "About here I shall find the last syllable of Saint Albon or Alban," placing his hand at the same time near the top of the first column of page 136. As he looked at the place he found this sentence, —

"Bome boon for boon prescian, a little scratcht 't will serve."

If the word "boon" is taken and one of the O's is scratched out the word "bon" is left, spelling with the other words "Saint Allbon" or "Saint Albon," as found in 2 *Henry VI*.

But a further interesting fact is found in the intervals or spaces between the lines containing these words. Each full page of the Folio contains 66 lines, not counting the line on which a part or the whole of the first word of the succeeding page is repeated. Considering each as a full page and counting the vacant spaces, if there are any, as lines, we find that the number of lines contained between the lines in which "Saint" and "all" are found is 138, while the number of lines between those containing "all"

and "boon" is

the sum of which is

which may be considered as the numerical cipher of Bacon.

$$\begin{array}{r} 75, \\ \hline 213, \end{array}$$



This was surely interesting, and it seemed best to count forward 213 lines and see what the result would be. Reading forward, the following conversation was met with on page 139, column 1 :

Mar. What, was your vizard made without a tong?

Long. You have a double tongue within your mask.  
And would affoord my speechlesse vizard halfe.

Mar. Veale, quoth the Dutch-man : is not Veale a Calfe?

Long. A Calfe faire Ladie?

Mar. No, a faire Lorde Calfe.

Long. Let's part the word.

Mar. No, Ile not be your halfe.

Here is another piece of foolery, unless it has a hidden meaning. But that there is a hidden meaning is asserted by the conversation itself. The whole gist of the first three lines is that there is a vizard or a mask, and that there is a double tongue or meaning within it. Moreover, the proposal is here made that the word "vizard" be parted or halved, in which case the two halves would naturally be "viz" and "ard." Reading forward, we find after passing over 213 lines we come to a line in which the word "count'nance" occurs, the syllable "count" being separated by an apostrophe from the last half of the word and being preceded on the line above by "vizard," which it has already been proposed to halve. Put the two halves of these words together and we have the word "viz-count" making the whole sentence read "Viscount Saint Albans."

As the significant line was here reached by adding 75 and 138 together and counting forward their sum, or 213 lines, it seemed wise to add 213 to the previous number 138 (as we had added 138 to its preceding number 75), and count forward their sum, or 351 lines. Doing this the 352d line was found to be the 3d line of column 1 of page 142. In this line are the words,—

"A Conqueror and affraid to speake?"

This in itself might be considered a proper description of Bacon, if he, having written these wonderful plays, was afraid to acknowledge himself as the author. But the A C of the words "A Conqueror" are both in capitals, and they with the two following

letters form a part of the word "Bacon," and on the preceding line, in a similar position to that occupied by the half word "viz" in relation to the other half word "count," is the word "be," thus making the word "beacon" from the two whole words and the first syllable of the third word, this being the Bacon of Sir John Davies's "bright Beacon of the State."

Still proceeding in the same course, we find that the last number, 351, if added to the previous number 213, produces 564. Let us then count forward 564 lines. In so doing we pass through the last page of *Love's Labour's Lost* and enter on *A Midsummer Night's Dream*. Remembering to count each column as containing 66 lines, we reach page 146, column 1, and after counting 564 lines, the 565th line reads thus, "To fit your fancies to your Father's will." In this line we find three words beginning with "f", one of which is capitalized. This would seem to call attention to the letter "f", since there is but one other line in *A Midsummer Night's Dream* which contains three and no more initial "f"s, and but three other lines which contain as many as three initial "f"s, there being two lines which contain four each. That is, there are but four lines in the whole 2150 lines (more or less) in the play which contain as many as three initial "f"s, and the chances are therefore but one to more than five hundred that a count of 564 lines would bring us to a line of such significance as we find here.

But there is one of the words beginning with "f", the word "fancies," which appears to be especially significant. The "f" of this word is broken in such a way that if the upper part is omitted the word reads "rancies," to which if the whole "f" is added we read the word "francies," — the one word of all others needed here if the cipher which we are considering really exists. In this connection the rather ambiguous (and possibly entirely unrelated) words of Vigenère may have some meaning. On page 190 of his *Traicté des Chiffres* in speaking of the infinite variety of ways of concealing a secret by means of letters, he says that there is another method of cipher "by disguising the same character in several ways: this is one of the greatest and most secret ruses that there are, as f for s; but this is to be done in a way that can hardly be perceived." And on page 191 he likens this variety to that of the keys of a lock and the bits of a bridle, referring to "the slight



differences in form and size, so that it seems as if they must be the very same thing : . . . for with the little teeth and cuts of the one and the various little pieces all disposed differently in the other, they cause such an infinite variation that you will scarcely find any two which resemble each other in all points; than which I see nothing more similar to the innumerable transposition of letters.”<sup>1</sup> Does not this imply that the variety in letters may be caused by the teeth and cuts in, and the additions to, the type from which letters are printed?

At all events we have found the following :

Page.	Column.	Line. <sup>2</sup>		
136	1	14	<i>bφon</i> for <i>bφon</i> .	Then after 75 lines
	2	24	<i>All of all.</i>	“ “ 138 “
137	2	31	<i>Saint Dennis to S. Cupid.</i>	“ “ 213 “
139	1	46	<i>viz</i>	
		47	<i>count</i>	“ “ 351 “
142	1	2	<i>be</i>	
		3	<i>A Con.</i>	“ “ 564 “
146	1	40	<i>To fit your fancies to your</i>	<i>Father's will.</i>
	or		“ F. (or Francis) Bacon, Viscount Saint Albans.”	

Here, then, are a name and title hidden in the text, and the words are deciphered by a perfectly accurate count. Is this a mere coincidence?

It would have been possible to have continued this strange string of coincidences (should any one wish to call them thus), if the writer had wished to do so, by reading back towards the beginning in the same mathematical method; that is, by deducting the number of lines contained in one interval from the number contained in the following interval. But for some reason this

<sup>1</sup> Au surplus il y a deux choses entre toutes autres, des plus vulgaires & mecaniques que nous ayons, dont neanmoins ie ne me puis tenir d'admirer, quand i'y regarde vn peu de pres, la si grande varieté qui y est; & encore en si peu de difference de figure & de volume, si qu'il semble que se ne soit presque qu'une mesme chose; les clefs assauoir des serrures; & les mords de bride: car de petites dents & refentes és unes; & quelques picettes és autres disposees diuersement, font qu'ils se varient comme en infny; si qu'à peine en trouuez-vous deux tant seulement, qui se ressemblent de tous points: Au moien dequoy ie ne voy rien de plus conforme à ces innumerables transpositions de lettres.” *Traicté des Chiffres ou Secretes Manieres d'escrire* par Blaise de Vigenère, Bourbonnois. A Paris, M.D.LXXXVII.

<sup>2</sup> In counting the lines, the space assigned to each line is counted, even if there are no printed words in it.

method does not seem to have been adopted, or, if adopted, it is not accurate, as a cipher method must be in order to prove itself. But if we recall the use of numbers in the explanation of the padlock of Gustavus Selenus, where 62 seemed to refer to the letters F. B. (Bacon's initials), and where this number 62 was given twice, thus: F.B.F.B.E.D., we may be able to apply that scheme to the present one. Counting back towards the beginning 62 lines, we reach the 63d line (page 135, column 2, line 17), which contains the word "author"; and on counting back again 62 lines (twice, as in case of the padlock) we reach the 63d line (page 135, column 1, line 20), which contains the words "have forsworne his Book."

The whole sentence then reads thus: "Francis Bacon, Viscount Saint Albans, Author, have foresworne his Book." The only thing in this reading which is open to objection is the use of the subjunctive or plural "have" instead of the indicative singular "has." But this may have been necessary on account of the rest of the text, or the whole of the cipher sentence may not have been read. At all events, I do not think that this striking result can be laid to mere coincidence.

I have said that the method by which the first part of the sentence was deciphered is not accurate when used for the last part, but it is very nearly so, and it may not be uninteresting to see how nearly accurate it is.

Thus if we deduct 75, the number of lines between "boon for boon" and "all of all," from 138, the number of lines between "all of all" and "Saint . . . to S.," 63 is left, but "author" is reached after an interval of 62 lines. Deducting 63 from 75, in the same way as we have done before, 12 is left. Counting back 12 lines we find on the 13th the word "Poet." Again, deducting 12 from 63 there is left 51, but it takes only 49 lines to reach the 50th, in which we find the words "have forsworne his Book."

There is one fact, however, which militates against the evidence of intention which is offered by this series of words occurring in lines at a regular distance from each other; this is, that all these words occur in the quarto editions of the two plays in question, so that practically no change was made in them when the Folio was issued. The intervals between the lines in the Quarto, however, do

not agree with those in the Folio, where the order as specified above is found. The Quarto of *Love's Labour's Lost* was issued in 1598, but Bacon did not become Viscount St. Albans until 1621, though he became High Steward of St. Albans in 1616. How, then, could Bacon call himself Viscount St. Albans in a book published in 1598, when he did not receive this title till twenty-two or twenty-three years later? The only explanation which occurs to me is that in his younger days he may have picked out the title which he hoped to receive if he ever rose to the peerage, and that in the midst of the horse-play and rustic humor of *Love's Labour's Lost* he took the risk of recording his hopes in a way which would not, for a time at any rate, be open to discovery.

The fact that the duplication in the speech of Berowne as given in the Quarto is not rectified in the Folio may have some bearing on the intention of making a cipher in this place, since the duplication may have been retained for the sake of making the count correct in the cipher.

In the ciphers which have been the subject of consideration hitherto no hint of their existence has been given in the text of the ciphers themselves, and it has been necessary in some cases to search other books and to show how, under the rules of cipher which were in use in the 16th and 17th centuries, results could be obtained. If, however, the hint of the existence of a cipher were to be found in the text itself, and if, in addition to this hint, a method of deciphering were to be revealed, even obscurely, the proof of intention would be infinitely greater and the explanation by coincidence would be practically negated.

There are two ciphers at least in the First Folio of Shakespeare, where advice as to decipherment is given in the text in a way which admits of no doubt. The first of these is found on page 136, column 1, of *Love's Labour's Lost* (Lee reproduction), the same page and the same column where "boon for boon prescian" is to be seen, and where the apparently childish conversation is given in which, however, the name of "Fra. Bacon" is found. In this place occurs the following passage. The Clown speaks thus:

"O they have liu'd long on the almes-basket of words. I maruell thy M. hath not eaten thee for a word, for thou art not so

PLATE XIII  
LOVE'S LABOUR'S LOST  
TAKEN FROM  
THE FIRST FOLIO OF SHAKESPEARE'S PLAYS  
PAGE 136

*By the courtesy of the Boston Public Library*





long by the head as honorificabilitudinitatibus: Thou art easier swallowed then a flapdragon." (See Plate XIII.)

These words are addressed to the Boy or Moth, who is said by S. L. Lee as quoted by Frederick J. Furnivall to be identical with La Mothe, a well-known French Ambassador.<sup>1</sup> Mr. Furnivall also says<sup>2</sup> that the part must have been played by a very small boy. That the pronunciation of his name must have been "mote" can be seen by the following speech of Berowne on page 134, column 1.

"You found his Moth, the King your Moth did see:  
But I a Beame doe find in each of three."

It will be seen that Berowne puns on the "eye," "mote (or Moth)" and "beam," and this pun is suggested by Mr. Furnivall himself in the note already referred to. Throughout the play the Boy or Moth is always a prominent figure, and the number of times that eyes or I's are referred to is very large.

It is to Mr. Cabot that the credit of explaining this passage is chiefly due. In carefully observing these words he reasoned thus:

M. is the abbreviation of the Latin Magister. If, then, the Clown is surprised that the Boy's master has not eaten the Moth for a word, because the boy is not as long as this long word, it would naturally follow that the word itself could or had been eaten, and possibly by the head. But how can a word be eaten and by the head? Although M. is the abbreviation for Magister, it was also the 12th letter of the alphabet at the time the plays were written, I and J being at that time interchangeable.

Mr. Cabot wrote out the word and counted 12 letters from the beginning and reached the letter I, the joke having been shown to be on the eye, mote and beam. Counting on 12 letters farther he reached the 24th letter, — another I. Three letters farther brought him to the end of the word. Then he began to count 9 letters backwards (to make 12 in all), but remembering the probable necessity of eating the word by the head or end he omitted the last letter in counting back, and in so doing he reached the 18th letter of the word, which was again I. A further count of 12

<sup>1</sup> Reproduction of the Quarto of *Love's Labour's Lost*, p. xiii, sect. 4.

<sup>2</sup> *Ibid.*, p. xvi, note 1.

in the same direction brought him to the 6th letter of the word, — again an I. Five letters farther brought him to the beginning of the word. So, having reached the beginning, he counted forward 7 letters (to make up the full 12), omitting the first letter, and in so doing he reached the 8th letter, — once more an I. Proceeding in this way over and over again, that is, counting forward or backward 12 letters and each time omitting the new end letter on the reverse count after reaching either end, he found that he had hit nothing but I's and had also hit every I in the word. If all motes could be eaten for words as successfully, all eyes would be clear.<sup>1</sup>

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27  
H O N O R I F I C A B I L I T U D I N I T A T I B U S

4	5	1	18	3	6	2
12	8	13	30	11	7	14
	9	15		23	10	
	16	21		27	17	
	19	22			20	
	24	28			25	
	26	29				
		31				

FIG. 3

After all the eyes have been cut out, the first part of the word reads thus: HONORFCABLT, etc., of which the third to the ninth letters read thus: NORFCAB. These seven letters (again following the rule of "mediocria firma") form the name Fr. Bacon, — mixed up, it is true, but all the letters are there. Remembering that very often ciphers are made to read backwards, we see that the abbreviation of the first name — F R — is wrapped up in as near the centre as is possible of the last name BACON. But a clearer indication of how these letters should be read is given. In Figure 3 it is seen that the order in which the first four I's are hit for the first time runs thus, 4, 5, 1, 18; and in *Love's Labour's Lost*, page 135, column 1, these words occur:

" . . . have found out

Such fiery Numbers as the prompting eyes."

<sup>1</sup> In Figure 3 I have given the word, the numbers above the letters showing the order of the letters, while the numbers in columns below the I's show the order in which each I is hit by the duodecimal count. It will be seen that the order in which the first four I's are hit is as follows: 4, 5, 1, 18.

If, then, we write out the letters which compose FR BACON in the order revealed by the omission of the I's, and number these letters from the end, we shall have

7 6 5 4 3 2 1  
N O R F C A B

Then in obedience to the "prompting eyes," or I's, we read these letters, beginning at the end, in the order in which the I's are hit, or 4 5 1. This gives us FR B, which, being taken out, leaves the other letters to be read A C O N, as they stand in the reverse order. But the numbers of these letters are 2, 3, 6 and 7, and even here the "prompting eyes" are still to be used. For the sum of  $2 + 3 + 6 + 7 = 18$ , which is the fourth number in the series of 4, 5, 1, 18, as shown in Figure 3.

This would seem to be something more than a mere coincidence, but it is not the end. In *Cymbeline*, a play apparently containing ciphers, as has already been seen, on page 393, column 2, are the words:

. . . "Death; who is the key  
T'vnbarre these Lockes."

If, then, we assign the numeral values to the letters of DEATH as we did to the letters of BACON, we shall have 4, 5, 1, 19, 8, or if we add together the digits of the last two numbers as we did in the case of ACON, we find that  $1 + 9 + 8 = 18$ , making the very series of numbers which we found twice in deciphering HONORIFICABILITUDINITATIBUS.

If the occurrence of these four numbers three times over, as shown above, can be accounted for by the theory of coincidence, it would seem to me that no evidence would be strong enough to prove intention and design.

It is to be noted that we have found on page 136 of *Love's Labour's Lost* three different ciphers containing the signatures of Bacon, and none of them interferes with the orderly procedure of the play, though in the case of two of them this would not be so, if the rough horse-play and rustic humor were not in accord with the characters of the speakers.

But even if the long word HONORIFICABILITUDINITATIBUS were inserted in *Love's Labour's Lost* in order to give

the signature of FR. BACON, and if the speech by the Clown to Moth were given in order to explain how the signature was to be deciphered, — both of which propositions I believe to be facts, — it is also necessary to admit that neither Bacon nor Shakespeare invented this word. It was used as a word before either of them was born.

The *Complaynt of Scotlande* is a book printed in 1549 and reprinted in No. XVII of the Extra series of the Early English Text Society in 1872. On page 16 of the reprint the following passage occurs in the "Prolog to the Redar":

"Ande sum of them tuke pleiseir to gar ane vord of ther purpose to be ful of sillabis half ane myle of lyntht, as ther was æne callit hermes, quhilk pat in his verkis thir lang tailit vordis con-turbabuntur, constantinopolitani, innumerabilibus, solitudinibus. ther vas ane vthir that vrit in his verkis gaudet honorificabilitudinitatibus. al sic termis procedis of fantastiknes ande glorius consaitis."

This book was originally published twelve years before 1561, the date of Bacon's birth. A similar word, I am told, occurs at the following periods and places:

HONORIFICABILITUDINITATE	in 1187.
ONORIFICABILITUDINITATE	in about 1300. Said to have been used by Dante.
HONORIFICABILITUDINITATIS	in 1314 to 1330.
HONORIFICABILITUDINE	in the Northumberland Manuscript.

In the issue of December 2, 1899, of the *London Athenaeum* Mr. Paget Toynbee states that the word HONORIFICABILITUDINITATIBUS occurs in the following works: The *Magnae Derivationes* of Ugoccione da Pisa, the standard Latin Dictionary of Dante's time, though unprinted, and the *Catholicon* of Giovanni da Genova, one of the earliest of printed books.

But none of these long words except HONORIFICABILITUDINITATIBUS, when eaten by being counted by twelves and by dropping each end letter on the reverse count, will bring out the signature FR BACON after cutting out all the I's and no other letter except I.



What, then, can be the explanation of these strange facts? Perhaps the well-known first page of the so-called Northumberland manuscript may help in the decision. In the list of contents of this manuscript there are mentioned the plays of Richard II and Richard III, Essays of Bacon, Letters written by Bacon for certain Lords, Orations at Gray's Inn revels, etc. The handwriting has been judged to be contemporary with the times of Bacon and Shakespeare, and is held by some to be that of Bacon himself. In very many places on this first page the names of ffrancis Bacon and William Shakespeare appear, and the word HONORIFICABILITUDINE is also present. That this manuscript was Bacon's is probable for the reasons which Mr. William Stone Booth has well set forth in his *The Hidden Signatures of Francesco Colonna and Francis Bacon*, page 41, as follows :

"As the Northumberland Manuscript contained some copies of speeches and a letter, written by Bacon for the Lords Sussex, Essex and Arundel, and as it contained manuscript copies of Bacon's Essays, among other of his writings, and some of his compositions, which were given out under the names of other men, it is reasonable to suppose that the manuscript was made before the works mentioned in it were printed, say about 1597, and that it was owned by Francis Bacon himself, or by some one very close to his private affairs. It is hardly likely that he would have allowed copies of letters and speeches, composed by him privately for his great but less gifted friends, to be passed around as *his* after his friends had given them out as *theirs*."

It seems to me therefore probable that Bacon, finding this word HONORIFICABILITUDINITATIBUS capable of being eaten so that part of the remains would spell his name, wrote down the modification of it, while scribbling on this sheet his own name and that of his living pseudonym, William Shakespeare. He may well have been desirous of making up a new word rather than taking an old one, but finding that no other modification of the original was so well-fitted for recording his signature as that which ended with -ITATIBUS, he chose this form and inserted it in *Love's Labour's Lost*. It must be agreed that it is a strange coincidence that in Bacon's time a word should be already in existence which had the properties of this one, and it might be



worth while to make an investigation to determine whether it is possible that it dates back to the time of Roger Bacon, better known perhaps as Friar (or Fr.) Bacon, who was born about 1214 and died about 1294.<sup>1</sup>

In the Address "To the Great Variety of Readers" in the First Folio there is another cipher, with a hint in the text as to the method of deciphering it. This cipher is somewhat intricate and complex, but this is not to be considered as long as the cipher is accurate. In the tenth and following lines of the Address are these words (see Plate XIV):

"Iudge your sixe-pen'orth, your shillings worth, your fve shillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy."

These prices, which are so inadequate for the purchase of such a book as the Folio, would of themselves suggest some interior meaning. If they are reduced to pence the numbers will run thus: 6, 12, 60, and a continuation of this series would run as follows: 120, 600, 1200, 6000, 12,000, etc. Such a series is also hinted at in the first two lines of the Address, which read thus:

"From the most able, to him that can but spell: There you are number'd. We had rather you were weighd."

It is hard to see where the distinction between numbering and weighing lies in this connection. Mr. Cabot, however, suggested that if the letters of each of the sentences separated by punctuation points were counted, and if each of the numbers so obtained were multiplied by the number of words in the sentence, such a process might be considered as a numbering. The first sentence has 15 letters and 4 words, while the second sentence has 20 letters and 6

<sup>1</sup> That Friar Bacon used cipher methods is evident from what Vigenère says of him on page 147 of his book on ciphers. Vigenère states that the seven chapters of one of Roger Bacon's books began with the following words: In, Verbis, Praesentibus, Invenies, Terminum, Exquisitae, Rei, the initial letters of which spell JUPITER; while the last words of each chapter are projectioniS, debeT, totA, tameN, bitumeN, nutU, inaeternuM, the final letters of which spell STANNUM, again meaning Jupiter.

Vigenère's own words are, "De cest artifice à l'imitation des Hebreux, a vsé Roger Bacchon excellent philosophe Anglois, en son miroüer des sept Chapitres; qui se commandent par les mots suiuans: In Verbis Praesentibus Inuenies Terminum Exquisitae Rei; lesquels assemblez font vn sens qui manifeste son intention: & les premieres d'icelles reduittes en vn vocable, ce mot icy, Iupiter: tout ainsi que les dernieres des derniers mots de chaque chapitre, assauoir ProjectioniS, debeT, totA, tameN, bitumeN, nutU, inaeternuM, font Stannum, qui est le mesme que Iupiter, selon le chiffre Chimistique."

PLATE XIV  
"TO THE GREAT VARIETY OF READERS"  
TAKEN FROM  
THE FIRST FOLIO OF SHAKESPEARE'S PLAYS  
*By the courtesy of the Boston Public Library*











*To the great Variety of Readers.*



From the most able, to him that can but spell: There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends vpon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you wil stand for your priuiledges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soeuer your braines be, or your wisdomes, make your licence the same, and spare not. Iudge your sixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the lacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes dailie, know, these Playes haue had their triall alreadie, and stood out all Appeals; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and ouerseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: euen those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceiued thē. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he vttered with that easinesse, that wee haue scarce receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selues, and others. And such Readers we wish him.



words. Making the needed multiplications, we have the numbers 60 and 120, thus giving the third and fourth terms of the above series.

From the word "welcome," just quoted, to the end of the Address (not counting the names of the actors) there are 360 words. In this enumeration the words connected by a hyphen are counted as one, as is expressly authorized by Gustavus Selenus in regard to proper names (see *Cryptomenytices*, page 444), and the words with an apostrophe (such as "liv'd") are counted as two words, since in prose there is no necessity of contracting such words as there may be in poetry. It will be noticed that the apostrophizing is apparently done without any rule, since the last word of the second line of the Address is "weighd" without an apostrophe, while the second word of the same line is "number'd" with an apostrophe, and on the first line of the second paragraph is the word "wished," spelled in full. I think, however, that this use of the apostrophe was necessary in order to give the needed number of letters and words in the Address.

The rule in this cipher in regard to words with or without capitals is this:

Where a word is not capitalized, read the first syllable or the whole word.

Where a word is capitalized, read the first letter.

Taking up the count of words according to the series given, namely, 6, 12, 60, 120, 600, 1200, 6000, 12,000, etc., we count 6 words from the word "welcome." This sixth word is "Buy" with a capital. Therefore we read B.

The second term of the series is 12, and on counting 12 words farther on we reach the 18th word, or "And," also capitalized. Therefore we read A.

The third term of the series is 60, and a count of 60 words farther brings us to the 78th word, "confesse." As this is not capitalized, we read the syllable, con, just as we read the syllable "con" in the words "A Conqueror" on page 142 of *Love's Labour's Lost*.<sup>1</sup>

<sup>1</sup> Compare the reading from page 125, column 1, of the same play on page 26 of this pamphlet. There Bacon was read as follows, using the letters which I have placed in parenthesis: (B)oy. (a) cipher (con)fesse.

The fourth term of the series is 120, and on counting forward this number of letters, we reach the 198th word, "he." But, as in reading forward from "confesse" we met in the 147th word the word "before,"<sup>1</sup> enclosed in a parenthesis in what appears to be an entirely unnecessary manner, we are led to think that perhaps it was intended by the cipher-maker to advance more rapidly in his cipher and to refer to two words at the same time. One word could be reached by counting the word "before" and a second word by omitting "before" from the count. Thus by counting "before," the word "he" is reached, and by omitting it the word "conceived" is reached. If we adopt this as one of the rules of the cipher, we have the words "Bacon he conceived."

The fifth term of the series is 600, but this number if counted forward outruns the words of the Address. In fact it is larger than the total of all the words in the Address. In order, therefore, to save labor and the necessity of counting the words over and over again, and remembering that we are using only the words in the Address after the word "welcome" (these counting up 360), we can deduct 360 from 600, leaving 240 to be counted. But as "conceived" is the 199th word, we find that a count of even 240 outruns the Address. Several methods are now possible:

1. We can count to the end and then begin again to count from the starting word "But."
2. We can count to the end and then count backward from the end toward the beginning.
3. We can, when we have a number which if counted forward will outrun the Address, immediately count backwards from the word which we have reached, through the starting word "But," and then count forward once more.

Adopting the third method, we find that "conceived" is the 199th word if we count "before," or the 198th if we omit "before." Deducting these numbers from 240, as representing the count backward to the beginning, there will remain 41 and 42 words to be counted forward again, beginning with "But." We find that the 41st and 42d words are "these Playes."

The sixth term of the series is 1200, from which we deduct 3 times 360, or 1080 (to avoid

<sup>1</sup> This is the only word on the page which is enclosed in a parenthesis.



a useless count), leaving 120. Counting forward this number of words from the word "Playes" we reach, by counting "before," the 162d word,

"the,"

or, by omitting "before," we reach the 163d word,

"frauds."

The seventh term of the series is 6000, from which we deduct 16 times 360, or 5760, leaving 240. This number outruns the Address. We therefore count back to the starting point. "frauds" is the 163d word if "before" is counted, or the 162d if "before" is omitted. Deducting these numbers from 240, as representing the count back to the starting point, we have left 77 and 78. If we count forward again from the starting point, we find that the 77th and 78th words are

"we confesse."

The reading so far gives the connected sentence, —

"Bacon he conceived these Playes the frauds we confesse."

The eighth term of the series is 12,000, from which if we deduct 33 times 360, or 11,880, we have left a remainder of 120. Counting forward 120 from the 78th word, "confesse," we reach, by counting "before," the 198th word, or, by omitting "before," we reach the 199th word,

"he,"

"conceived."

The ninth term of the series is 60,000, which by the same method of counting brings the words "these Playes." And by following on with this same series the words "the frauds we confesse he conceived these Playes" are repeated *ad infinitum*. This must be the case, since the various numbers of this series, after all 360's have been deducted, leave as remainders 120 and 240 alternately.

Here, then, is a cipher, somewhat intricate, it is true, but not so intricate as some of the ciphers shown in the *Cryptomenytices*, and perfectly accurate; and this cipher, when unravelled, contains a claim that Francis Bacon "conceived" the plays of the First Folio.



I think, therefore, that not only is Mr. Mallock's statement justified when he says "that Bacon had some wide, and hitherto unacknowledged, connection with the literature of his time, and that in the literature with which he was then connected Shakespeare's plays are included," but that Bacon or his friends were closely identified with the publication of the First Folio, and that he or they claimed for him the "conception" of the plays contained in that Folio.

It must be acknowledged that this does not absolutely settle the question of Bacon's authorship, for there is always the possibility that Bacon appropriated the credit of this authorship, or, in other words, that Bacon or his friends lied about it. But with all the light that has been shed on the lives of Bacon and Shakespeare by the revelations of various investigators, I think that this contention will hardly be considered tenable.

There are many points in the First Folio which need to be investigated in order to determine whether intention or coincidence is the cause of their appearance. Thus there are many words frequently occurring which seem to be related to each other, and which appear in close proximity in the space of a few lines or separated by one, two, three, four, five or six columns. For instance, we find the following words in *Cymbeline*:

Page 394, col. 1, line 65.	Golden.
	66. ground.
2,	6. Lyons.
	23. Cook'd.
	43. Hangman.
395, 1,	22. Armes.
	39. In Cambria are we borne.
	43. Knights o' th' Bat/tell.
	44. Companions.
	45. Dignities becoming your estates.
2,	41. So thinke of your estate.

It is a fact that the arms of the Cook family (Lady Bacon, Francis Bacon's mother, was a Cook) were Lions on a golden ground, and the family had estates in Wales, or Cambria. Two of the Cook family had been Knights Companions of the Bath, among the few members of that order up to Bacon's time. (The "H"

is supplied to the word "bath" from the capitalized initial of hangman, just one column before the "Knights o' th' Battell.")

Again, there are many cases where a sentence consisting of but few letters contains all the letters needed to spell out some name, such as Francis Bacon, Will. Shaksper or Jackspur. Thus in *Love's Labour's Lost* we find on

Page 137, col. 1, line 43. Ros. O he hath drawne my picture in his letter.  
 44. Qu. Anything like?  
 45. Ros. Much in the letters, nothing in the praise.  
 47. Kat. Faire as a text B. in a Coppie Booke.  
 51. Qu. A Pox of that jest, and I beshrew all  
 Shrowes.

In line 47 there are 27 letters, and in these letters are all the letters of "Francis Bacon" if we use "c" and "n" twice, or of "Fr. Bacon" if we use no letter more than once.

In line 51 there are ten words, but if we take the first and last two words, "A Pox . . . Shrowes" we find in these eleven letters all the letters of "W. Shaxper;" and this, too, after Rosaline has declared that there is "much in the letters."

Again, the numerical values of the letters in the name Francis are 67, and in the name Bacon are 33, or 100 in both names. There seem to be references to Bacon on several pages or lines which have these numbers, but the question is whether these are found in such a number as to give evidence of intention.

There are other numbers which seem to hold a prominent place in the ciphers in the Folio and *Cryptomenytices*, such as 41, 451, 198, 360, 396, etc. It is possible that a thorough investigation of these numbers would repay the inquirer.











